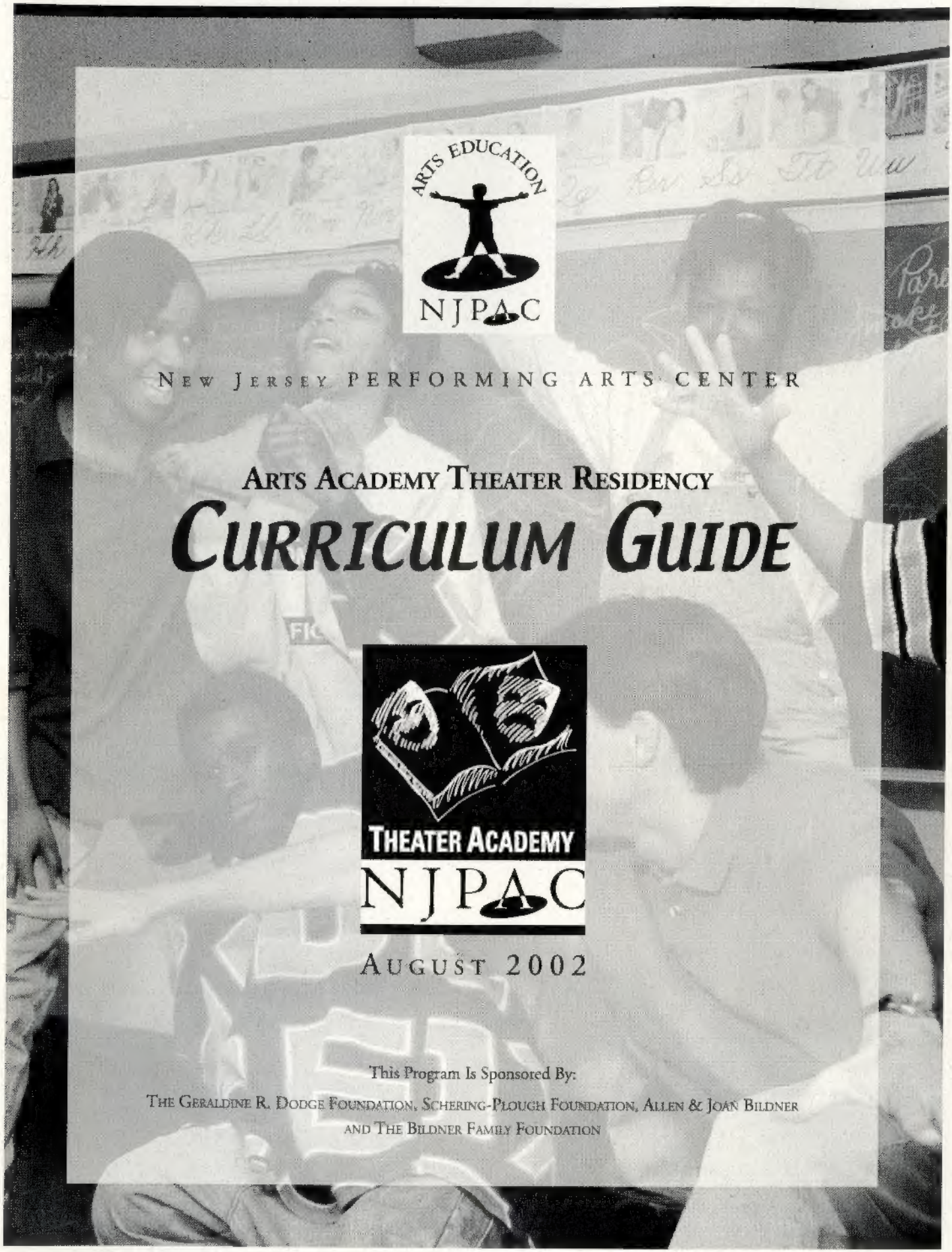


NEW JERSEY PERFORMING ARTS CENTER

ARTS ACADEMY THEATER RESIDENCY

CURRICULUM GUIDE

THEATER ACADEMY
NJPAC

AUGUST 2002

This Program Is Sponsored By:

THE GERALDINE R. DODGE FOUNDATION, SCHERING-PLOUGH FOUNDATION, ALLEN & JOAN BILDNER AND THE BILDNER FAMILY FOUNDATION

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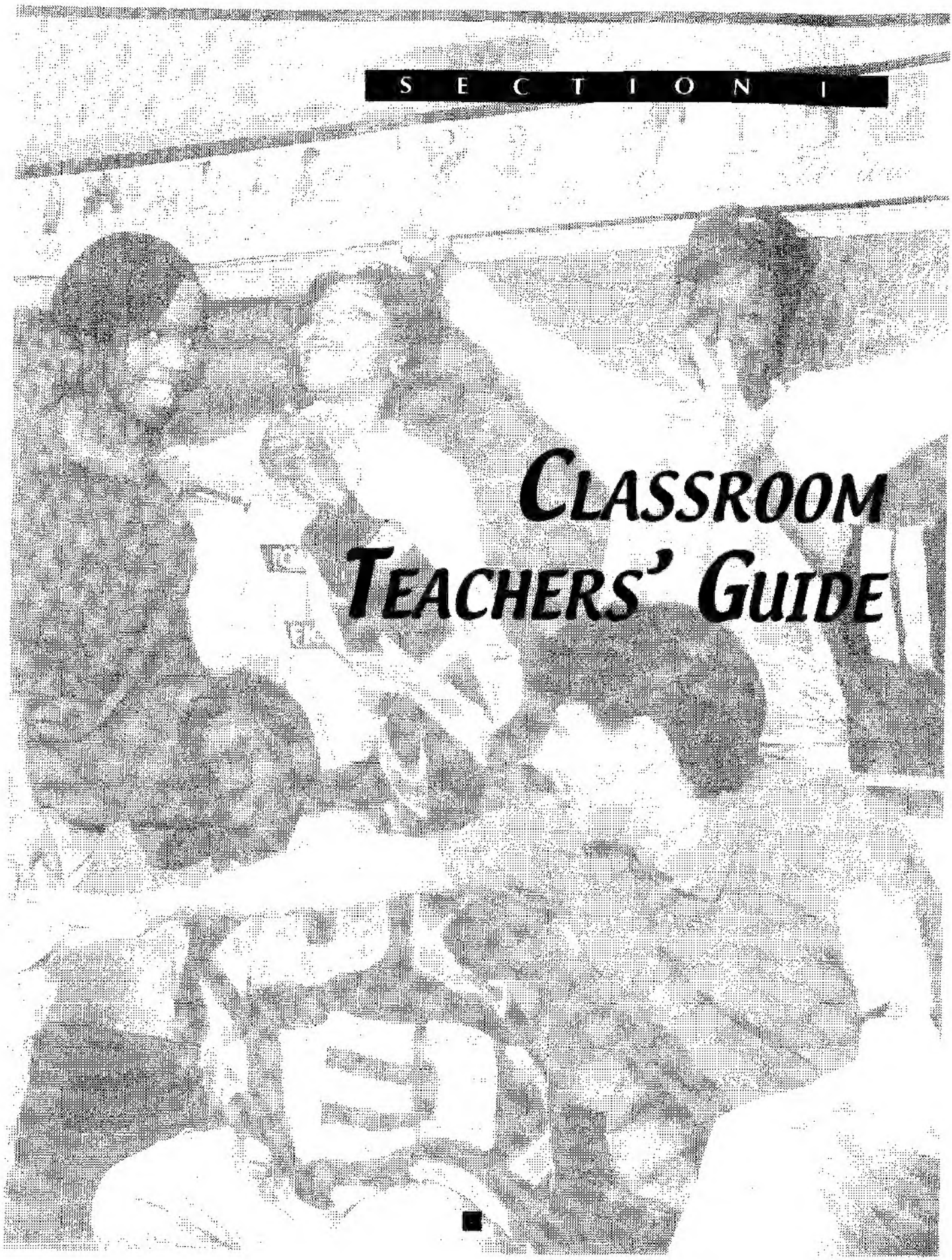
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SECTION I



CLASSROOM TEACHERS' GUIDE

Arts Academy/Theater Residency

The New Jersey Performing Arts Center

The New Jersey Performing Arts Center is located on the Newark Riverfront near Gateway Center; Newark's Penn Station, and the Ironbound District. With two theaters, the 2,750 seat Prudential Hall and the intimate 500-seat Victoria Theater...

NJPAC is the result of a dream...
...a dream of excellence and universality in the performing arts.

This dream has become a reality through the support of the State of New Jersey, the City of Newark, the County of Essex, the federal government, a public-spirited private sector, and a determined, culture-loving population.

Arts Education at NJPAC

Arts Education has been a central part of NJPAC's mission since its inception. Even before the Center opened its doors in October of 1997, the Arts Education Department has been reaching thousands of young people through its in-school and community-based programs and performances. Five years later, NJPAC boasts one of the largest and most highly regarded programs of its kind in the nation.

The Lucent Technologies Center for Arts Education

The Lucent Technologies Center for Arts Education is a state-of-the-art facility that houses the multitude of programs undertaken by NJPAC's Arts Education Department. Located at 24 Rector Street in Newark (directly adjacent to NJPAC), the Lucent building is 30,000 square-feet, including approximately 24,000 square-feet of recently renovated space. The Lucent Technologies Center for Arts Education contains a 100-seat theater, two dance studios, a recital hall, seven classrooms, nine music practice rooms, and office space for NJPAC's Arts Education Department staff.

NJPAC Arts Academy - Theater Residency Components

The NJPAC Arts Academy/Theater Residency is a unique theater education program that offers students an opportunity to study with professional theater artists-in-residence at their schools. Through participation in this program, students will discover theater as an artistic form and as a means of self-expression. Each residency consists of:

- 20 Residency Classes — In-school Instruction
- Offered in the fall/winter (Oct. — Jan.) Available for students in grades 5 — 12
- 90-minute classes for each class/residency / alternate 45-minute class structure

NJPAC's Theater Residency Program offers instruction in five disciplines:

Classical Theater
Musical Theater
Playwriting
Poetry
Drama/Improvisation

Other integral components of the Theater Residency include:

- Two full-day Professional Development Workshops for classroom teachers
- Parent/Teacher/Child Workshop at the school location
- Attendence to Performances at NJPAC
- Orientation & Breakfast for Administrators
- Curriculum Materials
- Open House lecture-demonstration by students
- Pre -Residency Planning Meetings
- 6 tickets/registrations to the NJPAC Professional Development Workshops
- Program Evaluation and Assessment
- Teaching Artists Workshops & Training
- Residency banner
- Parent letters and flyers for all residency events

Arts Academy residencies address the New Jersey Core Curriculum Content Standards in the Performing Arts

- Evaluative reports conducted by consultants have shown that NJPAC ***Arts Academy*** residencies directly meet Performing Arts Core Curriculum Content Standards 1.1, 1.2, 1.5, 1.6
- Residencies also meet Workplace Readiness Standards 1, 3, 4, and 5.
- Arts Academy Curriculum Materials directly address standards 1.1, 1.4, and 1.5

The Curriculum Guide

This Curriculum Guide is designed to provide classroom teachers, students and teaching artists with relevant activities and information designed to enhance the experience with the NJPAC Theater Residency Program. Reading the background materials, lesson plans, follow-up activities and glossary, teachers and teaching artists will be able to exchange ideas, collaborate more fully and support each other's role in facilitating greater student learning. This guide will also include suggestions on how to integrate essential theater concepts and content into daily curriculum.

Goals:

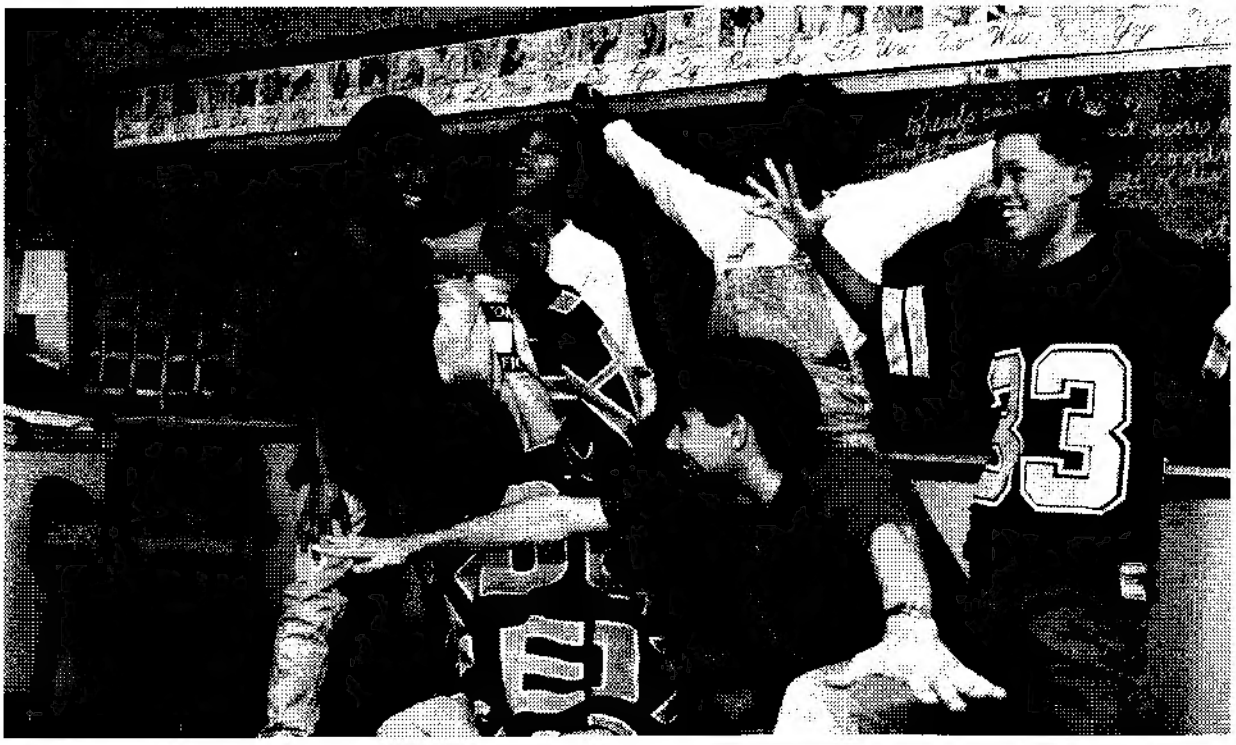
NJPAC ARTS ACADEMY/THEATER RESIDENCY

Program Goals:

- Increase the availability of theater education as an activity offered during the regular school day.
- Provide an awareness and understanding of theater as a career option.
- Provide viable, alternative methods of determining students' strengths and assessing students' abilities.
- Offer professional development in theater related curriculum areas to expand teachers' skills.
- Provide activities for parents that will enhance their understanding of theater and encourage comprehension of its value in the school curriculum.

Instructional Goals:

- Encourage students to use their imaginations and to use their speaking, writing and signing skills, and their bodies for personal creative expression.
- Cultivate an awareness and appreciation of theater as an essential form of the human experience.
- Enable students to articulate personal, aesthetic and critical responses to their own work and to the work of others.
- Enable students to become familiar with the unique elements, media and skills that are brought together to create and present a theater production.
- Cultivate the student's ability to work collaboratively and harmoniously in a group situation.



The Value of Theater as an Art Form

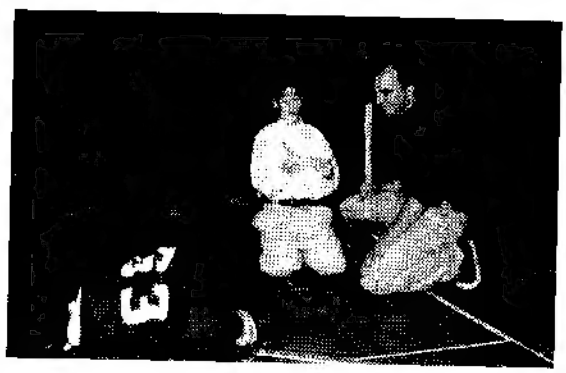
The arts have been part of the human experience from the very beginning of time. Since we first lived in caves as members of a tribe we sought to record our experience, first in sounds, movements and images and finally in words. Storytellers were the first playwrights and actors. Eventually the stories were so well known they became part of the fabric of our lives.

The Greeks put on masks and 'became' these characters. Stories became plays that were written down. Words became dialogue. Theater in its scenes and monologues began to resemble life experienced the way most people live it, in encounters with others, striving for what they need, meeting obstacles along the way, and in searching for solutions. Theater charts the unknown, unseen realm of the human condition, tries to penetrate its mysteries and make sense of why we are alive.

Kathleen Gaffney from her book
CHRYSALIS: DEVELOPING THE CREATIVE SPIRIT

Through the study of theater in NJPAC's Theater Academy Residency, students will:

- develop communication skills,
- enhance their ability to express themselves,
- foster individuality,
- build imagination,
- improve critical thinking,
- engage in cooperative efforts, and
- develop an awareness of themselves as physical, social and creative beings.



The National Standards for Arts Education states:

"Theater benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination and dexterity into unique forms of expression and communication. The process involves not only an active mind but a trained one.

Theater cultivates the direct experience of the senses; we learn to trust the unmediated flash of insight as a legitimate source of knowledge. Theater's goal is to connect person and experience directly, to build the bridge between verbal and non-verbal, between strictly logical and the emotional, the better to gain an understanding of the whole.

An education in theater benefits society because students of theater gain powerful tools for:

- Understanding the human experience, both past and present;
- Learning to adapt and respect others (often very different) ways of thinking, working and expressing themselves;
- Learning artistic modes of problem solving, which bring an array of expressive, analytical and developmental tools to every human situation (This is why we speak of the art of teaching or the art of politics);

- Understanding the influences of the arts, for example, in their power to create and reflect cultures, and in the interdependence of work in the arts with the broader worlds of ideas and action;
- Making decisions in situations where there are no standard answers;
- Analyzing nonverbal communications and making informed judgements about cultural productions and issues; and
- Communicating their thoughts and feelings in a variety of modes, giving them vastly more powerful repertoire of self-expression."

Source: National Standards for Arts Education



An Introduction To Theater

What is Theater?

The word, theater, comes from *Theatron*, the Greek word for 'see.ng-place' which described the semicircular hillside benches that seated the audience during anc ient Greek dramatic performances. Today, we still use the word "theater to refer to a structure where performanc es take place, but we also use it to describe the events themselves. Today theater" refers to a wide range of dramatic expression from plays to musical extravaganzas to puppet shows. Regardless of the style, all forms of theater are telling a story. Theater entertains us and stimulates our thoughts and senses. It provides the human community, throughout time and all around the globe, a way to chronicle and **express** our hopes, dreams, passions, injustices and celebrations

When, where and how did theater originate?

The desire to entertain and to imitate our world is considered by scholars to be one of the compelling forces behind the development of theater. Scholars also agree that there are historical trends from which theater, as we know it, originated. There were the traditional shamans, male and female, endowed with supernatura power that maintained their status through wit and performance abilities There were also celebrations and festivals in which people participated for religious or secular reasons. From the shamans to religious celebrations or the ancient texts of Egypt s Early Dynastic Period (3100 BC), **storytelling** has been part of all theater

Theater also involves actors impersonating **characters**. Th s is unique to the theater, and separates it from other art forms such as painting, sc ulpture and music **Impersonation** is the single most important aspect of the theater; it is its very foundation. When we watch theater we believe in the character, but at the end of the play we app.aud the ac tor.

Theater involves the following:

1. Theater is a *collaborative* art.
2. Theater is both *artistic* work and organized *phy sical* work
3. In theater *actors* create and impersonate *c haracters*.
4. Theater is *live performance*. Theater is not recorded action like television and film.
5. Theater involves a scripted *play* or an *improvised story*

The work of the theater is generally divided into a number of **crafts**:

Playwriting is one craft of the theater that is usually exec uted away from the theater building The writing of the play may have taken place continents and centuries away from the production it inspires.

Actors perform the roles of characters in a play

Designers map out the visual and audio elements of a production, including the scenery, props, lighting, costumes and wigs, make up, sound concepts, programs, marketing, advertising and ticket design

Directing includes developing the artistic product and providing it with a unified vision, coordinating all its components, casting, and supervising all rehearsals

Building includes the carpenters costumers, wig makers, electricians, make up artists, recording and sound engineers, painters, and a host of other skilled craftsmen who translate the design into reality by constructing and finishing in detail the hardware of a show.

Running crews consist of technicians who execute in proper sequence, and with carefully rehearsed timing, the light and sound cues, the shifting of scenery, the placement and return of props and the laundering, repair and changes of costumes.

There are also a number of important managerial functions involved:

Producing includes securing all necessary people, space and funds, supervising all production, promotion and box office efforts, handling all legal and financial matters, and distributing all money derived from ticket and merchandise sales

Stage managing includes the responsibility for 'running' a play before, during and after a performance.

House managing includes the responsibility for admission seating, and providing for the general comfort of the audience.

The Actors

The work of the theater goes beyond perfecting the necessary skills. The theater is artistic work involving creativity, imagination, discipline, insight into the human condition and a point of view. In great theater we glimpse not only the physical and emotional exuberance of a play, but the deep yearning that propels humanity's search for purpose and meaning in life

While many people show an aptitude or talent for acting, it is necessary to pursue training in order to gain mastery of the acting craft. Professional actors continue to attend classes and workshops throughout their careers. To begin an acting career, you may attend a college or university that offers degrees in Theater Rutgers University, Montclair State University or New York University, to name a few. There are also conservatory schools, such as The Juilliard School, where you focus solely on the study of a particular art form. In addition, young people may begin their acting training in high schools that specialize in the performing arts. As well as performing in school plays, young actors may also audition for Community Theater as a way to gain experience.

NJPAC will provide a Family Resource Guide that lists locations/schools to study theater & dance during non-school hours

An Introduction to Theater Activity
(Student Hand Worksheet)

Actor	Express	Improvised	Artistic
Impersonation	Character	Play	Storytelling

Complete the statement using the vocabulary list above:

All forms of theater are also a form of _____

When we watch theater we believe in the _____, but at the end of the play we applaud the _____

Theater provides the human community a way to chronicle and _____ our hopes, dreams, passions, injustices and celebrations.

_____ is the single most important aspect of the theater, it is its very foundation.

Theater involves a scripted _____ or an _____ story

Theater is both _____ work and organized physical work

Theater Crafts and Managerial Functions

Building crew	Director	Running crew	Playwright
Stage Manager	Producer	House Manager	Designers

Answer the following questions using the list above:

1. I hire the people to direct, design and promote the show.
   I also take care of all financial matters.
   Who am I? _____
2. I am responsible for 'running' the play before, during and after the performance.
   Who am I? _____
3. It's my job to develop the artistic product and give it a unified vision. I coordinate all the production components, cast the show and run all rehearsals.
   Who am I? _____
4. After each of us consult with the director, we map out one of the visual or audio elements of the production, such as the scenery, lights or costumes
   Who are we? _____
5. It all starts with me. If I don't create the script, there won't be anything to act.
   Who am I? _____
6. I make sure that everyone finds their seat and are comfortable and ready to enjoy the performance.
   Who am I? _____
7. We are the people who construct and paint the set and sew the costumes.
   Who are we? _____
8. We execute the light and sound cues, shift the scenery around and take care of costumes.
   Who are we? _____

NJ State Department of Education Core Curriculum Content Standards in the Visual and Performing Arts

On May 1, 1996, the New Jersey State Board of Education adopted a set of Core Curriculum Content Standards in seven content areas concurrently with a set of Cross Content Workplace Readiness Standards that are applicable to all subject areas. The Visual and Performing Arts are identified as one of the seven Core Curriculum Standards and Theater is included within the Performing Arts.

The purpose of the Visual and Performing Arts Standards is to increase student access to quality arts education instruction and programs and generate higher levels of student achievement in arts education. In June 1997, the New Jersey State Department of Education and its corporate partner, the **New Jersey Performing Arts Center**, convened a task force composed of educators and artists to design the Visual and Performing Arts Curriculum Frameworks for New Jersey. The Frameworks are designed to serve as a guide for local school districts in their implementation of the Standards. The New Jersey Performing Arts Center played a leadership role in the development of the Frameworks and continues to be an active agent in the implementation process.

New Jersey Core Curriculum Content Standards for the Visual and Performing Arts

1.1 All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.

1.2 All students will refine perceptual, intellectual, physical, and technical skills through creating dance, music, theater, and/or visual arts.

1.3 All students will utilize arts elements and arts media to produce artistic products and performances.

1.4 All students will demonstrate knowledge of the process of critique.

1.5 All students will identify the various historical, social, and cultural influences and traditions, which have generated artistic accomplishments throughout the ages and which continue to shape contemporary arts.

1.6 All students will develop design skills for planning the form and function of space, structures, objects, sound, and events.

Theater Residency Programs

The NJPAC Arts Academy offers Theater Residencies that focus on five genres, which include **Musical Theater, Drama/Improvisation, Classical Theater, Playwriting or Poetry.** The following section provides a general description of each genre area followed by examples of successful activities drawn from past experiences with NJPAC Teaching Artists.

This material will provide you with an overall sense of the experiential approaches, general class structure, expressive skills, cooperative learning, and critical/analytical thinking opportunities in which your students will be engaged. It is important to keep in mind that each residency is individualized, applying the teaching artist's talents to the particular students in each classroom.

Residencies are process oriented and emphasize the discovery and development of creating art, while working towards an informal, final presentation for residency staff.

This Curriculum Guide also includes 'Classroom Connections', which provide simple activities that can be utilized in the classroom to maximize the learning opportunities with the NJPAC Theater Residency Program.



Musical Theater

Musical Theater is defined by telling a story using music, especially the use of songs. The combination of the story, the acting, the singing and dancing give us the genre known as musical theater. Usually the musical is combined with another genre to create a musical comedy (such as Guys and Dolls), or a musical drama (such as Phantom of the Opera). The genre also takes on other forms of expression such as the Rock Musical (Tommy) or an Operatic Musical with little or no spoken dialogue (such as Les Miserables). Musical Theater performers must be skilled, experienced actors, who are also accomplished singers and dancers. Using creative activities that both stimulate the imagination and develop skills and discipline, musical theater students will explore character development utilizing music. Each residency will place an emphasis on either vocal music or dance as a form of musical expression. They will also explore the process of staging a production number excerpted from Musical Theater.

Class Structure:

The components of each class will include all or some of the following:

- Engage students' vision
  - Warm ups:
  - Deep breathing, focus and concentration
  - Imagination journey
- Review previous day's lesson
- Statement of today's objective(s)
- Processes, techniques and direct experiences
  - Listening activity
  - Rhythm patterns
  - Vocal exercises/ear training
  - Movement work
- Independent practice
  - Rehearse/refine production number
- Reflection/Closure activity



Sample Activity conducted by an NJPAC Teaching Artist:

Memorable Tunes

Objective To understand how music affects environment emotions and communicates thoughts, feelings and ideas.

The students will be asked to listen to various melodies that will be played for them on the piano. Most of the tunes will be familiar to them, while several of them will not. After each musical piece has been played, the students will be asked to write and complete the three following statements:

1. This melody reminds of _____.
2. If this melody were a color, it would be _____.
3. When I hear this melody, I feel _____

Students will next be asked to read aloud and compare their answers, leading to a group discussion as to how music affects mood, atmosphere and can trigger memories. The concept of how music is used in a show or cinema to communicate with an audience is also explored

Activity by Terrance L. Kennedy, NJPAC Teaching Artist

Classroom Connections

This activity could be done in the classroom using taped music or CDs to enhance understanding of literature, history or geography. For example, if your class is studying the Great Depression, songs from that era could be utilized

Core Curriculum Content Standards addressed. 1.1 (aesthetic awareness), 1.4 (critique)

Suggested Grade Level This activity is recommended for Grades 5-12. Teachers may incorporate any historical era, geographical region or work of literature that they may be studying in their classes.

Drama/Improvisation

In this class, students will explore through improvisation, theater games and other fundamental acting exercises, how to dramatize or 'act out" a piece of text play, poem, story). With an emphasis on fostering creativity, students will develop a variety of characters, and learn that 'acting is doing. They will learn to open up their bodies, voices and imagination in preparation for acting out dramatic scenes. Theater games such as machines, statues and sensory recall will help the young actor to break down inhibitions and release their creative energies.

Class Structure:

The components of each class will include all or some of the following:

- Engage students' vision
  - Warm ups:
  - Voice and physical imagination exploration
- Review previous day's lesson
- Statement of today's objectives,
- Processes, techniques and direct experiences
  - Listening and responding
  - Voice projection
  - 'Physicalizing' the text
- Independent practice
  - Monologue and scene work
- Reflection/Closure activity



Sample Activity conducted by an NJPAC Teaching Artist:

Story Circle

Objective To engage imagination and strengthen oral and listening skills.

The students will be asked to stand in a circle. The teacher begins with one line of a story. The next student must add another line, and so on Each student will be asked to contribute a line that is a complete sentence, and grammatically correct They must also pay attention to detail and their contributions must make sense and follow the sequence of the story. The last student will be asked to bring the story to an end.

Activity by Terrance L Kennedy NJPAC Teaching Artist

Classroom Connection

This activity, which could be applied to Grades 5 12, could be duplicated in any classroom. The classroom teacher might want to utilize a subject, theme or concept that is being explored in class to use as a leading sentence For example, if students are studying the solar system a teacher might begin the Story Circle with 'I am the planet Saturn, and one of my neighbors is Jupiter.'

Core Curriculum Content Standards addressed: 1 2 (skills through creating)

The Prince of Paris

Objective: To introduce students to elementary role-playing, while emphasizing attentiveness, concentration, speaking loudly and clearly, and capitalizing on their competitive/cooperative instincts.

Game begins with forming a line of, optimally, up to about 15 students, facing forward. They count off, so that each has a sequential number, 1 through 15, or as many as needed. They represent the *Elite Palace Guard of the Prince of Paris*. The Leader/Teaching Artist begins by announcing

LEADER: The Prince of Paris has lost his head, and Number [Any given number] is to blame!

PLAYER [Taking one step forward and saluting]: Who sir? Me, sir?

LEADER: Yes, sir! You, sir!

PLAYER [Holding salute]: No, sir! Not I, sir!

LEADER: Then who, sir?

PLAYER [Still holding salute]: Number [Any other number but his/her own], sir!

And the first player steps back in line, dropping his salute, while the player whose number has been called steps forward, saluting, and the exchange is repeated ["Who, sir? Me, sir? Yes, sir! You, sir!" etc.] until someone 'messes up' in one of the following ways: by failing to respond when his/her number is called, by responding when someone else's number is called; or by failing to call out another number, or hesitating, or taking too long. When this happens, the line of students may be re-ordered and new numbers assigned. It usually takes about 15 minutes of an initial class to acquaint students with this game, then 'reward' them with playing it for the final 10 minutes or so of the subsequent class or two. Children of all ages – including adults – love to play this game.

Activity by Cree Rankin and Jomo Ray, NJPAC Teaching Artists.

Core Curriculum Content Standards addressed. 1.1 aesthetic awareness.

Classroom Connection

This game may be used with any age group as an "ice breaker" activity, as well as a reward if class work is completed and time remains.

Classical Theater

Utilizing the works of William Shakespeare, the greatest playwright to emerge from England s Elizabethan Theater era, the Classical Theater residency guides students to embrace Shakespeare's language as their own and to abandon preconceived notions of how Shakespeare should sound Students will also discover how easy and fun acting out Shakespeare can be. Using physica movements, students will learn to feel the rhythm of Shakespeare s text, including iambic pentameter and prose An understanding of the texture and richness of Shakespeare's language, wi l help students identify and analyze the different moods and emotions of a character. Students will work collaboratively and cooperatively with others to perform a sonnet as a 'mini-scene.'

Class Structure:

The components of each class will include all or some of the following:

- Engage students' vision
  - Warm-ups:
  - Voice and physical
- Review previous day's lesson
- Statement of today s objective(s)
- Processes, techniques and direct experiences
  - Analyze sentence construction
  - Rhythm and text activity
- Independent Practice
  - Rehearse/stage 'mini-scene'
- Reflection/Closure activity



Sample Activity conducted by an NJPAC Teaching Artist:

Introduction to Shakespeare's Language

Objective: To engage students in using Shakespeare s language as their own.

Without any introduction, the teacher will d'stribute the 'Chinese Menu of Shakespearean Insults' (included in guide) to each student. The students will be asked to move around the room, hurling insults at each other, choosing one adjective from Column A, one adjective from Column B, and one noun from Column C. Thus someone will be called a 'reeky, motley-minded ruffian'. The recipient may then reply, 'You are a saucy, pinch-spotted hedge pig.' Each student should continue around the room, using different combinations, until every student has insulted every other student. Students should be encouraged to be as loud and as insulting as possible. After everyone has been sufficiently insulted, the teacher will then point out to the class that without any lectures or historical background, they where indeed speaking Shakespeare, understanding Shakespeare, and having a great deal of fun in the process. It should be pointed out that it didn t really matter that they may not be able to define 'hempseed,' but we understood its meaning and power in context.

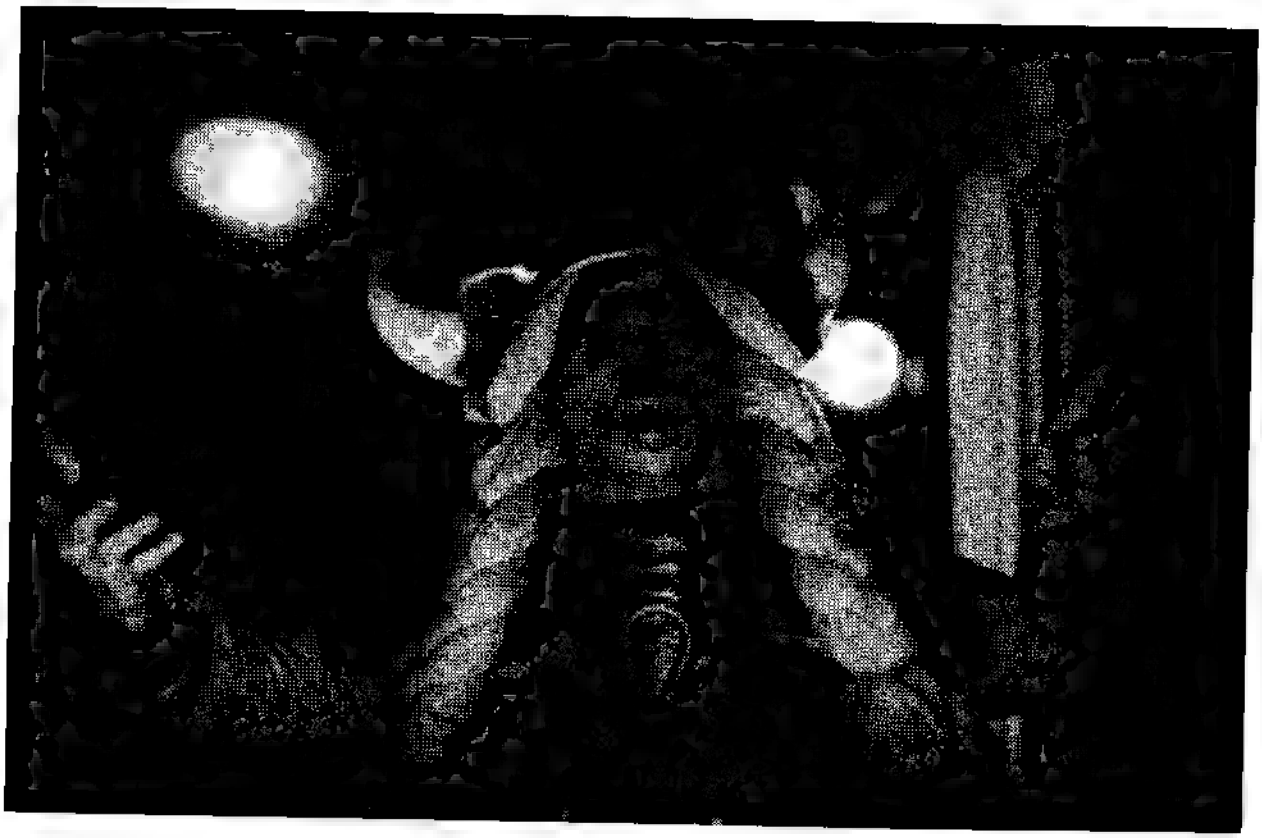
(Activity by Sandy Stefanco Marino, NJPAC Teaching Artist

Classroom Connection

As a follow-up activity teachers may take the Chinese Menu of Shakespearean Insults' and select certain words or phrases for the students to break down and define. Suggest to the students that even though they may not know the meaning, they can derive some idea of its intention based on the sound or components. For example, such adjectives as saucy' 'ill-nurtured or 'lily-livered" can be explored This activity will help reinforce general language skills, as well as strengthening their growing understanding of Shakespeare s language. For exact definitions, you may refer to The Shakespeare Lexicon and Quotation Dictionary see Bibliography.

This activity is recommended for Grades 7-12. In selecting vocabulary words from the 'Chinese Menu of Shakespearean Insults, teachers may select the appropriate level of difficulty for their students.

Core Curriculum Content Standards addressed:
1.5 historical, social and cultural influences and traditions).



CHINESE MENU OF SHAKESPEAREAN INSULTS

Thou...

Column "A"	**Column "B"**	**Column "C"**
bawdy	bunch backed	canker-blossom
brazen	clay-brained	crutch
churlish	dog-hearted	cutpurse
distempered	empty-hearted	dogfish
fitful	evil-eyed	egg-shell
gnarling	eye-offending	gull-catcher
greasy	fat-kidneyed	hempseed
grizzled	heavy-headed	hedge-pig
haughty	horn-mad	jack-a-nape
hideous	ill breeding	malignancy
jaded	ill-composed	malkin
knavish	ill nurtured	malt worm
lewd	iron-witted	manikin
peevish	lean-witted	minimus
pernicious	lily-livered	miscreant
prating	mad-bread	moldwarp
purpled	motley-minded	pantaloon
queasy	onion-eyed	rampallion
rank	pale-hearted	remnant
reeky	paper-faced	rudesby
roynish	pinch-spotted	ruffian
sottish	raw-boned	scantling
saucy	rug-headed	scullion
unmuzzled	shag-eared	snipe
vacant	sour faced	waterfly
waggish	weak-hinged	younker

Teaching Shakespeare Institute
Jerry Maguire, Greenwood, IN

Playwriting

In playwriting students will learn that all forms of theater contain the following common elements story characters, plot, setting conflict and resolution All theater has a story as its center along with characters that might include a person, animal or an entity in a story. The plot of the what happens' in a story has a beginning middle and end. The beginning includes the setting or location and time the play s set in, and the characters and the problem they are facing. The middle tells how the characters work to solve the problem; and, the ending shows how the problem is resolved. In playwriting there must also be a conflict, the tension or struggle in a story or play between two or more characters, or between a character and some kind of force, or between two opposing ideas. The resolution or final unfolding of the plot leads to the solution of conflicts in the play. Students in this residency will write their own scenes or short plays, based on their exploration of the elements of playwriting.

Class Structure:

The components of each class will include all or some of the following:

- Engage Students' Vision
  - Warm ups.
  - Voice and physical Imagination exploration
- Review previous day s lesson
- Statement of today s objectives
- Processes, Techniques and Direct Experiences
  - Free Association
  - Create Setting, Time, Place
- Independent Practice
  - Share original scenes writing
- Reflection Closure activity



Sample Activity conducted by an NJPAC Teaching Artist:

Milestone Exercise

Objective: To learn that some ideas come from free association and to understand the emotional force of important milestones in their own lives.

Teacher will define milestone,' eliciting examples of milestones in the students own lives. They next brainstorm for possible future milestones. On paper, each student will then be asked to write his or her complete name followed by the first milestone, his or her birth date. The students should then be given ten minutes to free associate the most important milestones in their lives, writing them down in no particular order. They should be reminded that no one else will see their lists, and therefore they should not be inhibited Next they should look over their lists and choose the five or six that they feel are the most important and had the most emotional impact On a separate piece of paper, they begin their lists again starting with their names and birth dates, and listing the selected five events in chronological order. Another 10 20 minutes should be given to free associate the emotions, people, sights, sounds, smells, settings and specific memories of each event.

The students should then be asked to choose one of their milestones to concentrate on for their first writing exercise. Using the standard playwriting format (included in guide) the students should write a mini-scene using 10 lines of dialogue between two characters, based on their chosen monologue. Character names should be fictitious. If time allows, each student would ask for volunteers to read his or her scene aloud. The teacher may then guide the student feedback to answer such questions as, "Where do we imagine this scene taking place"... "What possible endings might come from this situation?"... "What possible secret might the one character have which complicates the problem?" etc..

(Activity by Sandy Stefanco Marino, NJPAC Teaching Artist

Classroom Connection

The classroom teacher could utilize this activity to enhance understanding of characters found in literature as well as history. For example, the teacher could select Martin Luther King, Jr. and ask the students to imagine a milestone in his life that helped to shape his beliefs and values.

This activity is recommended for Grades 5-12. Teachers may substitute Martin Luther King, Jr. for any individual their class is studying in Social Studies or substitute a character that appears in their literature studies.

Core Curriculum Content Standards addressed. 1.3 (utilize arts elements and arts media to produce)
1.5 (identify historical, cultural and social influences)

Page One

Character/Time/Place page

CHARACTERS

Name, age

Name, age

Name, age

Etc

TIME

Present, past, or future Specific year, month, season may be named

Time of day. Early morning, Late afternoon, etc

PLACE

Geographic location with specifics about particular location, e g.
A cluttered literary agent s office in New York City

First Script Page

In parenthesis, provide stage directions centered on page.

Jane sits behind her desk, reading a book Bill enters from stage left)

For dialogue, character s name is capitalized and centered.

JANE

Hello Bill, please come in and sit down. Would you like something to drink?

BILL

Thank you, I d love a glass of water

Poetry

Poetry is often thought of as metrical writing or rhythmic verse that rhymes. Poetry, in fact, can take on many forms that allow the reader to experience a specific emotional response as a result of the language chosen, its imagery, meaning, sound and rhythm. Poetry stirs the imagination or gives a sense of heightened and more meaningful existence. In this residency students will both explore existing poetry as well as developing their own artistic voices through writing and sharing original poetry.

Class Structure:

The components of each class will include all or some of the following:

- Engage Students' Vision
  - Warm-ups.
  - Voice and physical
  - Imagination exploration
- Review previous day's lesson
- Statement of today's objective(s)
- Processes, Techniques and Direct Experiences
  - Metaphor
  - Blank verse
- Independent Practice
  - Share poems
- Reflection/Closure activity



Sample Activity conducted by an NJPAC Teaching Artist:

Objects Speaking

Objective: To understand metaphor and create an original poem.

Using blank verse (no rhyming scheme), students are asked to write a poem about an object speaking. The objects are a rock, a river or a tree. Direct students to think of the millions of years that these three objects have inhabited the earth. What can they say to us poetically? Students read poems aloud.

Classroom Connection

Teachers could easily utilize this activity in their classrooms. Or, as a follow-up activity, classroom teachers can read and discuss Maya Angelou's poem 'The Rock, The River, and The Tree.' This activity would be appropriate for grades 5-12.

Activity created by Arthur T. Wilson, NJPAC Teaching Artist

Core Curriculum Content Standards addressed: 1.2 (skills through creating).

Additional Activities You Can Use In The Classroom

This page provides sample activities based on examples drawn from the New Jersey Visual and Performing Arts Curriculum Framework. Please refer to the specific activity in the Curriculum Framework for more in depth information.

Grades 5-8

Activity: Analyzing Aesthetic Elements

Students create a 'telephone' monologue describing to a friend the play or scene from a play, they are exploring in their NJPAC Arts Academy/Theater Residency. They should be instructed to consider the following elements: theme/plot; characters; setting; structure/form; conflict/resolution.

(Page 95, NJ Curriculum Framework

Core Curriculum Content Standard addressed: Standard 1.1 (aesthetic awareness)

Activity: Create a Character

Students select an object from a collection of natural objects (e.g., a smelly old onion, Queen Anne's Lace, a rose, or a seashell). They prepare a list of adjectives describing their object's qualities. They imagine that these adjectives described a person. What would their personality be like? What would be their age and gender? How would they dress, walk, and talk? What do they do?

Students may be asked to draw the character. They can also be asked if their character is similar to a character they are developing in their Theater Residency.

Page 96, NJ Curriculum Framework

Core Curriculum Content Standard addressed: Standard 1.2 (skills through creating)

Grades 9-12

Activity: Advanced Critique

Students summarize, compare, and contrast two scenes from plays they are working within their Theater Residency. They should be instructed to consider style/genre and social/historical eras, as well as plot or theme. They include commentary on how they would change an aspect of the theatrical works and why.

Page 106, NJ Curriculum Framework

Core Curriculum Content Standard addressed: Standard 1.4 (critique)

Activity: Universal Themes

Identify an individual or event/issue you are studying in your Social Studies curriculum. The students are asked to analyze and state his/her viewpoint regarding the individual or event/issue orally or in written form. Incorporating their viewpoint, students write a scene depicting the individual or event/issue. Remind that a first draft is seldom accepted and rewrites may be necessary. Students may perform their edited scenes.

Page 107, NJ Curriculum Framework

Core Curriculum Content Standard addressed:
Standard 1.5 (historical, social, and cultural influences and traditions)

Addressing the Standards Through the NJPAC Arts Academy/Theater Residency

Instructional Goals

	1.1	1.2	1.3	1.4	1.5	1.6
Encourage students to use their imaginations and to use their speaking, writing and signing skills and their bodies for personal creative expression	X	X				
Cultivate an awareness and appreciation of theater as an essential form of the human experience.	X				X	
Enable students to articulate personal, aesthetic and critical responses to their own work and to the work of others.				X		
Enable students to become familiar with the unique elements, media and skills that are brought together to create and present a theater production.		X	X			X
Cultivate the student's ability to work collaboratively and harmoniously in a group situation.		X	X			

Curriculum Guide Materials

An Introduction to Theater reading & activity	X			X	X	
Journal Writing	X					
Memorable Tunes (Musical Theater activity)	X			X		
Introduction to Shakespeare's Language (Classical Theater activity)					X	
Story Circle (Drama/improvisation activity		X				
The Prince of Paris (Drama/improvisation activity)	X					
Objects Speaking (Poetry activity)		X				
Milestone Exercise (Playwriting activity)			X			
Analyzing Aesthetic Elements (Curriculum Frameworks activity)	X					
Create a Character (Curriculum Frameworks activity)		X				
Advanced Critique Curriculum Frameworks activity				X		
Universal Themes (Curriculum Frameworks activity					X	
Glossary	X			X	X	
Bibliography	X			X	X	

Responsibilities of the Classroom Teach

Involved in the NJPAC Arts Academy/Theater Residency Prog

In order for the classroom teacher and the NJPAC Theater Residency teaching artist to collaborate successfully as a team and to facilitate maximum student learning, it is suggested that:

Classroom Teachers Will:

1. Be present in the classroom with the NJPAC teaching artist during all residency activities.
2. Prepare themselves for this residency by reading the background materials provided in this guide.
3. Prepare students for the theater residency by scheduling time in the classroom to utilize materials and suggested activities provided. (see Preparing the Students below).
4. Participate (when possible) and provide disciplinary support in the theater class.
5. Engage students in regular journal writing activities. Teachers may use materials provided or design their own activities.
6. Reinforce relationships between theater learning and learning in the classroom by conducting suggested mini-lessons provided in this guide and/or other related learning activities. These activities should be shared with the teaching artist, who may also contribute ideas.
7. Encourage the reading of at least one play or book that has been adapted into a play or screenplay during the course of the residency. (see Bibliography).
8. Develop a follow up activity to the Theater Residency that will reinforce new learning.
9. Prepare students to attend the theater.
10. Utilize NJPAC Teacher Resource Guides in connection with the selected SchoolTime Performance that your class is scheduled to attend.

Prepare the Students:

After meeting with the NJPAC Theater Residency teaching artist during the professional development workshops and/or the planning meeting, here are some suggested activities to occur just prior to the 10-week residency to "set the stage" for the experience:

1. Introduce a few key theater concepts utilizing the *Introduction to Theater* material.
2. Introduce the specific Theater Genre or Form that has been selected for the classroom.
3. Provide the name and background of the NJPAC Teaching Artist who will be working with the students.
4. Introduce any specific vocabulary terms or control devices recommended by the teaching artist.
5. Show the children a Visual Representation of theater by viewing an excerpt of a video tape and encourage lively student discussion about what they have viewed. The theater teaching artist can suggest or possibly provide a video tape.

Attend Classes:

Suggested activities to occur during the Theater Residency:

1. Encourage and remind students to be ready for theater class by wearing the appropriate clothing to school the day of their class; and being sure they get a good night's rest and eat a good breakfast.
2. Using the formats provided or similar formats, engage the students in weekly or bi weekly journal writing activities including writing stories, poems, drawings and word lists. Students could read their journals to each other.
3. Encourage students to read about theater, actors playwrights and poets. (Bibliography provided)
4. Become pen pals with another participating school and send letters, videos, or connect via the Internet.

Reinforce Learning:

Suggested followup activities:

1. Using the new theater vocabulary and terms that they have learned, have students write thank you letters to teaching artists describing their experiences.
2. Continue to use selected learned theater exercises as centering or focusing activities during regular classroom time.
3. Have students share their Theater Residency journals with their parents
4. View another play excerpt and watch for growing appreciation perception, and understanding
5. Have students complete worksheets and or questionnaires that will be provided by NJPAC at the end of the Theater Residency (Required follow-up



Maximizing Your Theater Experience

A Good Audience Makes for a Great Performance

As part of the NJPAC Arts Academy/Theater Residency, there are at least two opportunities for the students to attend performances at one of the NJPAC theaters. There are some basic procedures which, if observed by all, will contribute to a successful and enjoyable event. When attending an event at a theater, students should be aware that they are attending a special place where good theater behavior means:

SAFETY — Do not bring large bags to the theater. You will be asked to leave them on the bus or have them placed in a large bin in our lobby.

STAY WITH THE GROUP — You are coming to a large facility where other students will be present. It is important to stay close to your teachers and classmates in an orderly fashion.

LISTEN & LOOK — No talking. During the performance it is important to be attentive to what is taking place on stage. Any talking is discourteous and distracting to others in the audience, as well as those individuals performing on stage. The audience is an important part of the theater performance. Enthusiasm for the performance is communicated directly to the actors by close attention, occasional participation, and applause at the proper times. Quietly talking with your neighbor is fine before and after the performance, but never during. Indicate that when you return to school, following the performance, everyone will have an opportunity to discuss the theater experience.

NO FOOD/CANDY — Do not bring any candy, gum or food into a theater. It is also distracting to others if you are nibbling, drinking, or rattling candy wrappers.

STAY IN YOUR SEAT — Please make every effort to take care of all trips to the rest room prior to leaving school. If a child needs to use the lavatory, she/he must be accompanied by a chaperon. Disruptive behavior, running, and roughhousing can lead to injury in a crowded space.

Besides sharing the above theater procedures, please prepare the children beforehand for what they are about to experience with the Teacher Resource Guides that are provided to you by NJPAC.

Please try to have everyone in his or her seats at least ten minutes prior to when the performance is scheduled to begin. Following the performance, please make sure that the children stay seated, while exiting procedures are announced.

Follow-up to the Performance

When you return to school, you may want to have a discussion on the performance with the students. Here are some questions you might ask. How did the performance make you feel? What was most exciting to you? How did the performers convey the story or message? What kinds of feelings and moods did the performers express? How does a theater differ from a gym, a movie house, a church? Did music enhance the different moods of the production? Introduce new words to the students such as: marquee, lobby, lighting, usher, backstage, box office, scenery, costume, wings.

Journal writing response — Have students write an entry in their journals or draw a picture about their theater experience. (You may use the enclosed journal writing worksheets.)

Journal Writing

Theater is, *"a great motivator for writing,"* stated Imogene Johnson, former principal of Central Elementary School in Orange. Rich imagery, strong feelings and exciting discoveries have poured forth from students' journals in past residencies.

How often should they write?

Ideally, students should write in their journals for about ten minutes following each class. If this is not feasible, weekly journal writing is recommended.

What do they write in?

Students may use their own writing journals or you may wish to duplicate and use the following journal writing sheets to create a journal folder.

What should they write?

Generally, a journal writing entry should include three elements:

- Description of one or two things that were learned or practiced that day. *Today, we learned how to do vocal warm-ups.*
- Why do they think they are learning or practicing these theater techniques? *Warming-up your voice* is important because it strengthens your vocal chords and helps you project your voice.
- How do they feel about what they are learning and doing in theater? And why? *I had a very nice time with Mr. Beria (teaching artist)...He showed me what acting is all about, for example, self-esteem, discipline, and concentration. Another thing I liked was Tableau. It was interesting because you had to make a play but in picture form.*

  John Paul Marmolejo, Theodore Roosevelt School, Elizabeth

The third element is the most important. If time is short, encourage students to focus on their feelings.

Vocabulary/Word Lists

We want to encourage *correct spelling of theater terms*. Please have the glossary, and any other vocabulary words, posted or available for easy reference by the children. In addition, children should devote a section of their journal to *Word Lists*.

Theater Experience

If they have seen a performance, it is very helpful to include an entry in their journal that indicates the theater venue and the name of the performance company. Students should also reflect on how the performance made them feel; and what types of moods and feelings the performers conveyed.

Journal Writing Worksheet

Name: _____ Date: _____

What are some things you learned or practiced in your theater residency class?

How does learning these things help you to become a better actor/writer?

How do you feel about what you learned today, and why do you feel that way?

Journal Writing Worksheet

Name: _____ Date: _____

NEW VOCABULARY:

_____ _____

_____ _____

_____ _____

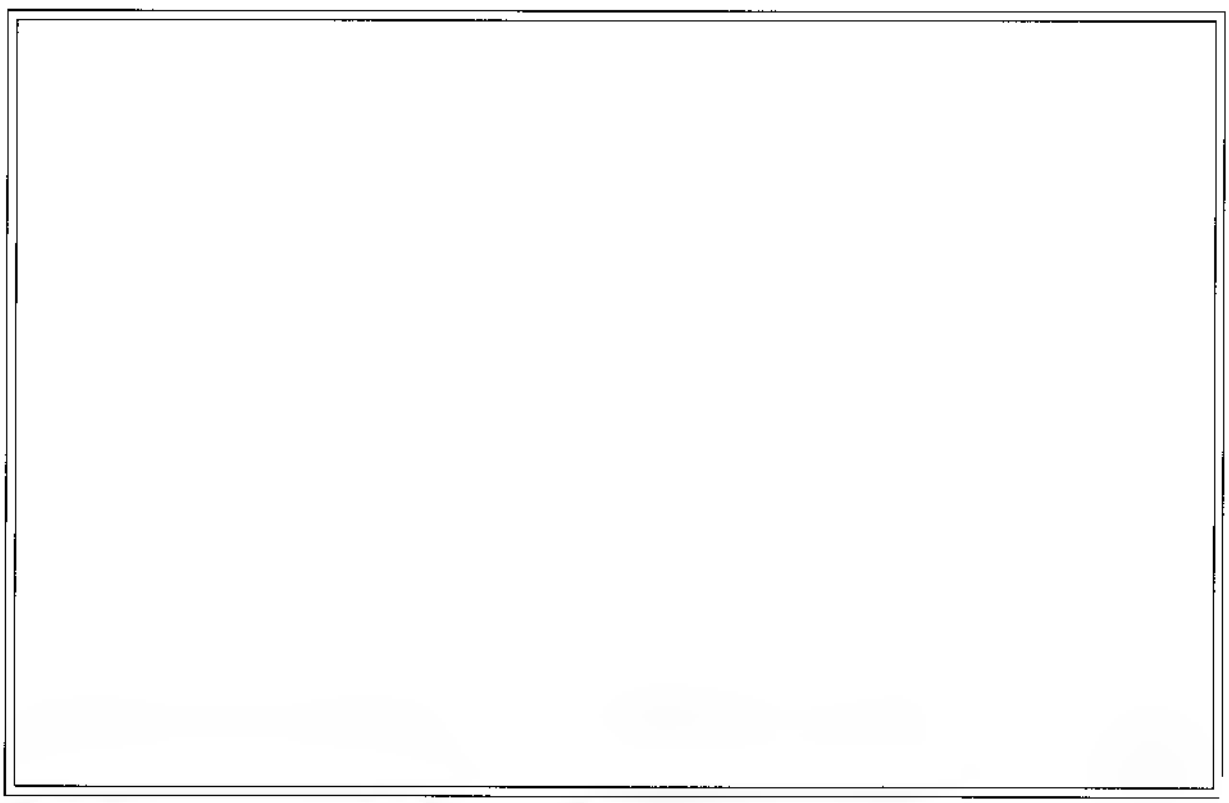
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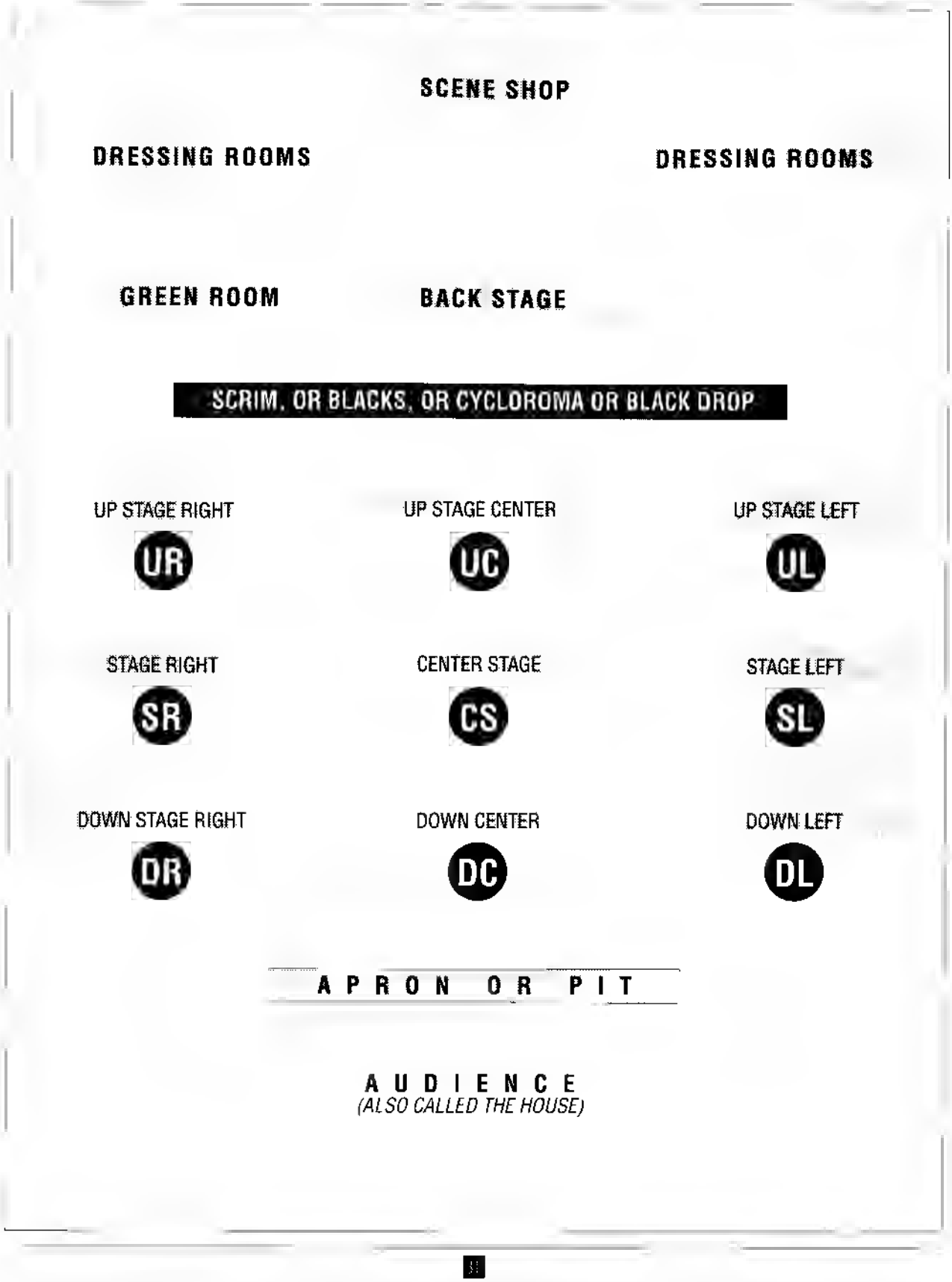
_____ _____

_____ _____

A DRAWING ABOUT THEATER:



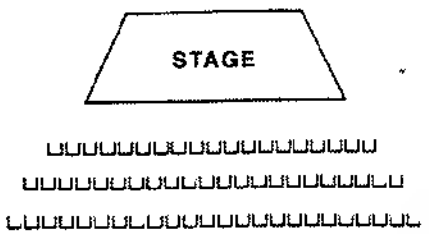
Part Of The Theater And The Stage



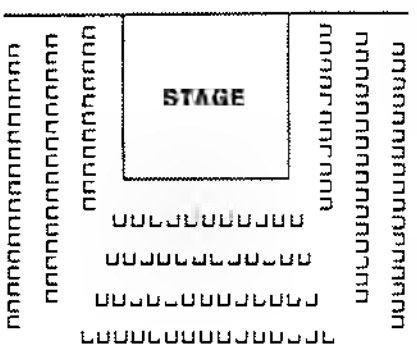
Types Of Theatrical Stages

Theatrical Stages

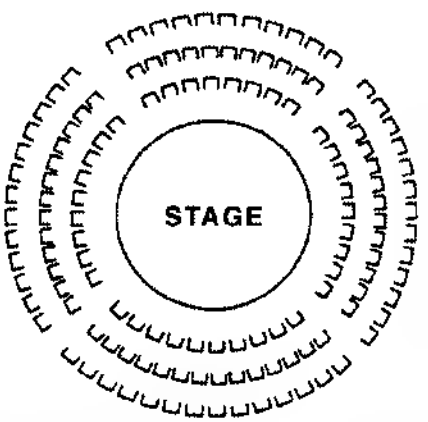
Proscenium Stage: a stage with the audience seated on one side, usually directly in front of the playing area



Thrust Stage: a stage with the audience seated on three sides. The stage extends, or thrusts out into the audience space. This kind of stage is something called a runaway, and is often used for fashion shows and awards shows on TV



Arena Stage: a stage with the audience seated on all four sides or all around the playing area. The actors are surrounded by the audience. A performance on this type of stage is sometimes called "Theatre-in-the-Round."





New Jersey Performing Arts Center • Victoria Theater



New Jersey Performing Arts Center • Prudential Hal

Glossary

Definitions of General Terms

Aesthetic Qualities
The emotional values and cogn'tive mean ngs derived from interpreting a work of art, the symbo ic nature of art.

Anticipate
Actors and techn cians learn to ant.c pate cues for exact trm ng Warning cues can be memorized or written on cue sheets to fac l tate t.ming.

Apron
The part of a stage in front of the main curtain

Art
The production of something beautiful that shows a level of skill (or spec fic intention) in the chosen medium and an intent to communicate meaning. Art may be classified as: Arch tecture, Dance, Music, Theater and the Visual Arts.

Audience
Peop.e who have gathered together to hear or watch someth ng They may gather formal.y .n a ha l designed to sponsor profess.onal performances, or they may gather in a classroom to observe each other s work

Backstage
The port on of a theater behind the main curtain, inc.ud ng dressing rooms, wing space, storage dock, etc

Batten
A pipe, truss or extruded a.uminum raceway from wh.ch lighting instruments may be hung.

Blacks
Draper.es and cyc loramas are frequently referred to by color hence blacks would be a section or sect ons of black drapes.

Boom
A ight standard, usua ly inc ludes a base pipe upright and sidearms for the mount ng of lighting instruments

Boom Base
A heavy, often cast-iron base that supports a ight standard

Call Board
A theater bul etin board for rehe.rsal or work calls or general theater announcements.

Catwalk
A walkway usual y suspended or cant ilevered in the air A term somet mes given to a f y gallery, loading p.atform or a light.ng pos tion in the auditorium.

Center Line
A broken ine runn ng from the apron to the back wall, ndicating center of the stage.

Center Stage
The area directly in the middle of the stage

Choreographer
A person who creates a dance work

Composer
A person who creates a musical work.

Concentration
The ability to focus on the task at hand. This may include listening, fol.owing directions and completing assigned tasks.

Concert
A formal performance of music or dance for an audience

Conductor
A person who leads or directs a group of music.ans or singers in performing a mus cal work

Costumes
Specific c othes des.gned for a dance or theater produc tion

Creative
Show ng imagination and or gina.ity along with routine sk ll in problem solving

Critique
Appra sing personal efforts as well as reflecting on and mak.ng judgments about the efforts of others.

Culture
The customs and c vilizat on of a partic ar people or group

Curriculum
The scope and sequence of a course of study The description of the body of knowledge to be learned

Cyclorama
A backdrop either permanent or temporary, used to simulate the sky.

Dance
Physical movement with expressive intent, using the elements of space, time and energy.

Deck
Any floor.

Director
In a theatrical presentation, the person who is responsible for bringing all the elements of a production together

Downstage
The general area of the stage toward the audience

Electrician
The individual who operates the light board in a theater

Electrics
Pipe battens on which lighting instruments are hung. Usually numbered consecutively from proscenium to upstage (1st electric, 2nd electric etc.)

Ensemble
The dynamic interaction and harmonious blending of the efforts of the many artists involved in a drama, music or dance production

Expression
A manner of speaking, playing music, dancing, writing, or visually producing something that shows feeling and meaning

Fly
To elevate scenery by means of pulleys, ropes, or a counterweight system

Followspot
A spotlight mounted on a swivel so that it can follow a performer

Ghost Light
A portable, naked bulb mounted in a wire cage on a light standard placed center stage after rehearsals and performances and used as a safety light to help prevent accidents

Grand Drape
Draperies separating stage from auditorium.

Green Room
Traditional waiting room or reception room of a theater located near the stage and serving as a meeting place for guests or a place where actors can spend free moments between cues.

Heads Up
Warning given when letting in flown scenery.

House
The auditorium or audience.

House Lights
Lights used to illuminate the auditorium. Intensity should be adequate for reading programs, but never glaring

Imagination
The power of forming mental picture of things not present to the senses; a mental image, a creation of the mind

Instrument
Lighting equipment spotlights, floodlights, etc. are referred to as instruments

Lighting Designer
The person responsible for setting the lights for a performance

Legs
Sections of draperies used as wings.

Master Electrician
In charge of running the stage lights during the show.

Notes
After a rehearsal, the director conductor or choreographer's specific suggestions to the performers and crew for the improvement of the performance.

Offstage
Off the acting area of the stage; any part of the stage not defined by setting

Orchestra Pit
Sunken area immediately in front of the stage intended to accommodate an orchestra.

Paging curtain
Walking a curtain closed or open with stagehands (being careful not to be seen by audience). Also known as dressing the curtain.

Places
Order given by the stage manager alerting cast and crew that curtain is going up and that each member is to go to his proper place

Playwright
One who writes a play, a dramatist

Proscenium arch
A decorative arch that separates the stage from the audience

Proscenium stage
A stage with the audience seated on one side, usually directly in front of the playing area

Quiet Please
Order for silence backstage, usually given just before curtain rises. Often understood to be unspoken part of the order 'Places.'

Restore
An order given by the stage manager during a technical rehearsal instructing cast and crew to return to the beginning of a particular point in a scene in order to set appropriate light, scenery or other cues

Road House
A theater that hosts touring productions

Run-Through
An uninterrupted rehearsal of an entire play usually without technical support services or technical personnel.

Sightlines
Lines of vision from seats in extreme positions in the auditorium.

Spike
To mark a spot where a particular prop or set will be placed

Spike Marks
Marks put on floor to give the exact position of furniture or set. Spike marks can be painted with washable scene paint or marked with tape

Stage Crew
Personnel who work backstage during a production

Stagehands
Those employed to work scene shifts, set or strike a play, and those working props and sound

Stage Left
The area of the stage to the actor's left as the actor stands center and faces the audience

Stage Manager
In complete charge of all performances after final dress rehearsals. The stage manager calls all light, sound, carpenter, fly and crew cues, checks entrances, holds the book; and keeps the show moving. In professional theater, the stage manager has attended all rehearsals and has recorded blocking, business and changes

Stage Right
The area of the stage to the actor's right as the actor stands center and faces the audience

Stand By
Warning for a cue

Technical rehearsal
A rehearsal that focuses primarily on the technical aspects of the production

Upstage
The general area toward the back of the stage

Upstaging
Moving upstage, forcing other actors/performers to speak with their backs to the audience

Unions
Labor organizations. Unions associated with professional theater include: AEA - Actors Equity Association; IATSE - International Alliance of Theatrical Stage Employees

Wings (wing space)
Either side of the stage out of sight of the audience

Work Light
Light or group of lights controlled independently of lighting control and used for working onstage for rehearsals

Acting Terminology and Phrases

Acting Object
The other characters on stage that mot'vate the character

Action
The core of a theater piece, the sense of forward movement created by the sense of time and motives of the characters.

Associative Behavior
A method used by actor s to draw upon a familiar experience to f nd an emotion or feeling that s required by the character.

Being Open and Available
A state that ca ls for the actor to have no preconce ved ideas or react ons p anned for the character

Blocking
Positioning actors on stage in a scene to express the script and dialogue and move the action along 'nterpretively.

Character
A person, animal or an ent'ty in a story, scene or p.ay with specific distinguishing physical, mental or att tudina attributes.

Climax
The turning point of the action in a story or play, in which some kind of a change takes place that will bring about the reso ut on of the plot

Committing
Engaging the will to the act of doing.

Conflict
The tension or struggle in a story or p ay between two or more characters, or between a character and some kind of force, or between two opposing deas.

Cross
A stage direct on used to define the movement of an actor from one stage area to another

Five W's
Who refers to roles and characterizations What refers to dramatic act on Where refers to setting, locale and environment. When refers to time in h story, time of year and time of day. Why refers to motivation.

Iambic Pentameter
A line of verse cons sting of five metrical feet in which each metrical foot consists of one unstressed sy lable followed by one stressed syllable

Motivations
Those reasons in a scene, a story or play that prompt a character to act and react in a certain way.

Play full out
A d rection to an actor requiring him/her to live fully moment to moment as the actor portrays the character The actor cannot self-direct, or think about what he/she is doing if they are playing full out.

Projection
To throw or shoot the voice throughout the performing space by utilizing proper breathing techniques.

Prop, or Property
Any object used on the stage (excluding scenery, lights and costumes) such as utens ls, ornaments and personal possessions.

Resolution
The fina unfolding of the plot which leads to the solution in the story or play

Script Analysis
Ana yzing what the wr ter is saying about the characters mot vations desires, etc.; and what each character is saying about the other characters and about him/herself.

Sonnet
A poem consisting of fourteen lines wr.tten in iambic pentameter.

Staying in the Moment
Relating to the actor s ability to be present and real from moment to moment in the life of the character

Truthful Doing
A method approach to act'ng, requiring the actor to be 'n a state of emotional honesty in representing the character s feelings and des res

Source Theatre Backstage from A Z, Warren C Lounsbury and Norman Boulanger

Notes



SECTION II

TEACHING ARTISTS' GUIDE

Teaching Artists Responsibilities

The responsibilities of Teaching Artists for the New Jersey Performing Arts Center, Arts Academy, Theater Residency program are to

- Attend four professional development workshops at NJPAC
- Conduct a 45 minute or 90 minute sessions in a school for two consistent days per week over a ten to thirteen week period, totaling 20 sessions.
- Attend mandatory teaching artist meetings.
- Conduct 1 hour parent/teacher/child workshops at the residency site on an afternoon or evening other than the regular class sessions.
- Submit detailed lesson plans, final reports, evaluations and timesheets
- Assist and guide classroom teachers in the use of this curriculum guide to facilitate greater student learning.

Commonalties In Teaching Theater From Varying Perspectives

Common Concepts

Because theater is social in nature, and of all art forms, the most human, its alignment of purpose and mode of expression allow it to closely approximate daily life; past, present and even future. Whether a theater company focuses on works by William Shakespeare, or develops the skills of playwriting, creates story theater, musical theater or improvisational theater, all forms of theater contain the following common concepts:

Story

All theater has a story as its center. A story is a series of events that happen to a character.

Character(s)

A person, animal or an entity in a story, scene or play with specific distinguishing physical, mental or attitudinal attributes

Plot

The 'what happens' in a story, the beginning involves the setting, the characters and the problem they are facing; the middle tells how the characters work to solve the problem; and, the ending shows how the problem is resolved.

Setting

Refers to the location of a story or play. It is the physical surroundings that establish place, time and atmosphere.

Conflict
The tension or struggle in a story or play between two or more characters, or between a character and some kind of force, or between two opposing ideas.

Resolution
The final unfolding of the plot which leads to the solution of conflicts in the story or play.

Common Tools
Through the study of theater in New Jersey Performing Arts Center's Theater Academy Residency Program, students will:

- develop communication skills,
- enhance their ability to express themselves,
- foster individuality,
- build imagination,
- improve critical thinking,
- engage in cooperative efforts, and
- develop an awareness of themselves as physical, social and creative beings.

To build skills in theater, students and theater professionals use the following common tools:

Warming-up
Body - Relaxing or gathering and focusing physical energy.

Voice and speech - Developing volume, variation and precision.

Ensemble - Building group dynamics in close cooperation.

Imagining
Forming mental pictures of things not present to the senses. Imaging is a mental image - a creation of the mind.

Blocking
Positioning actors on stage in a scene to express the script and dialogue and move the action along interpretively.

Concentrating
Focusing mental or physical powers on a specific task or action. Creativity requires concentration, from writing a play, to learning sign language for performance, to remembering lines and blocking, to integrating notes from a director, or singing on a cue from the musical director.

Committing
Engaging the will to the act of doing.

Following Directions
Every form of theater requires the ability to listen and respond appropriately to ideas and suggestions of others

Rehearsing
Repetition of lines, action and movement until the task is mastered.

Planning Residency Content

Pre-residency
In planning the residency, teaching artists should share the concepts and skills they will be covering with the classroom teacher prior to conducting the residency. It is important to be aware of the classroom teachers own classroom goals, as well as his/her expectations for the residency. An ongoing dialogue between teaching artist and classroom teacher will ensure that activities presented in the theater residency compliment and/or support classroom goals.

Overall content
Teaching artists need to be clear on which concepts and skills will be covered during the residency. Consider the sequence in which these concepts will be introduced to the students. Which of these will you reinforce during each visit?

Daily planning
Teaching artists need to write a plan for each day They may refer to the Sample Lesson Plan and utilize the Lesson Plan Form included in this guide.

Close of the residency
On the 18th or 19th session the artist and the students should be prepared to present an Open House Lecture demonstration. This demonstration should showcase informally to the parents and to students peers the structure and the basic activities of a theater class, what the student have learned over the course of the residency, and present any works — progress that the student have developed. Even though our emphasis is on process rather than product, any sharing of work will require some thought and planning in advance of the final session.

Sample Lesson Plan

The following outline will assist the teaching artist in preparing an effective lesson structure. Routine, structure and practice are crucial elements that enable students to build new skills. An effective lesson plan is one that builds sequentially within and across grade levels to provide a continuum of activities and experiences that foster individual growth and development. Each lesson should:

1. Engage Their Vision

Begin with an activity that sets the stage and engages student interest. The lesson may begin by playing a tape or CD of an overture from a musical, using a prop, entering in costume or sharing with the students a theater poster or playbill. Many artists begin with a simple story or monologue that relates to today's lesson. Follow this with a warm up, vocal, physical and/or ensemble. The teaching artist may choose a different student to assist and co-lead the warm up each day.

2. Review Previous Lesson

Teaching artists engage students in a process that reviews the previous lessons. "Who will demonstrate what we covered last time?" is a positive way to elicit participation. The teaching artist can review terms or any previously learned concepts she/he wants the students to relate to the work in the upcoming class. For example, "Yesterday we worked on improvisation where we said yes to one another's creative ideas and learned about physical offer. Who can show me a physical offer?"

3. Today's Objectives

Educational research tells us that children benefit by being told the objectives of the lesson. For example, a teaching artist might say "Today, we are going to learn about verbal offer, speaking gibberish and the expert's game. These are theater games that will build our improvisational skills."

4. Processes, Techniques And Direct Experiences

Students are now involved in specific skills building: writing the scenes, working on monologues and scenes; learning to tell a conducted story, directing one another, and improvising situations. Layering theatrical elements such as adding movement, sound or sound effects and emotion are other skills building techniques.

5. Independent Practice

The teaching artist witnesses as the students perform. The teaching artist coaches students and gives them feedback. He/she expands upon original instructions and always lets students know that on going modifications are part of the creative process. Students may repeat their piece in order to incorporate coaching notes.

6. Reflection, Refocusing And Closure

In his book, Outsmarting the IQ, David Perkins cites research that proves that the best way to transcend limited patterns of thinking and to accelerate the learning process is with reflection. The teaching artist may ask a series of questions, eliciting students' opinions concerning the lesson. A teacher may add thoughtful, questions about subjects that connect to theater. For example, "I know you are studying the Civil War in your history class. Would a story from that time make an interesting play?" As a method of student self reflection, journal or idea book activities should be incorporated into daily activities. Refocusing the students is essential for them to continue with the rest of their school day. Each teaching artist should develop a closing, refocusing or ritual activity to end each lesson.

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New Jersey PERFORMING ARTS CENTER

Arts Academy / Theater Residency

- LESSON PLAN FORM -

Name: _____ School: _____ Week#: ___

Day 1

COMPONENT	OBJECTIVES/ACTIVITIES
1. Engage vision Warm Up - Vocal and Physical	
2. Review of previous lesson	
3. Today's Objectives	
4. Processes, Technique, Direct Experiences	
5. Independent Practice	
6. Reflection	

Day 2

COMPONENT	OBJECTIVES/ACTIVITIES
1. Engage vision Warm-Up : Vocal and Physical	
2. Review of previous lesson	
3. Today's Objectives	
4. Processes, Technique, Direct Experiences	
5. Independent Practice	
6. Reflection	

B I B L I O G R A P H Y

Barranger, Milly S. *Theater: A Way of Seeing* (Fourth edition). Belmont, Calif.: International Thompson Publishing, 1995.

An excellent and unique textbook. Introduces theater, its history, physical form, literature and production styles. Fully illustrated.

Belt, Linda, and Rebecca Stockley, *Improvisation Through Theatersports: A Curriculum to Teach Basic Acting Skills and Improvisation* (Third revised edition). Puyallup, Wash.: Thespis Productions, 1996.

Creative games sometimes played as competitive sports. Comedy.

Benedetti, Robert L. *The Actor at Work* (Sixth edition). Englewood Cliffs, N.J.: Prentice Hall. 1994

An excellent basic text, with good chapters on voice, body, textual analysis, characterization, and rehearsal discipline.

Boulanger, Norman and Warren C. Lounsbury Theatre Backstage from A-Z (Third edition). University of Washington Press, Seattle, 1991.

Bibliography of Multicultural Theatre Resources Edited by David Kahn. Los Angeles: California Educational Theatre Association, 1993

Contains more than 500 entries, most of which are annotated, including a short list of journals and selected video references. Provides a tool for a more culturally inclusive theatre program.

Brockett, Oscar G. *History of the Theatre* (Seventh edition). Needham Heights, Mass.: Allyn and Bacon, Inc. 1994.

Covers world theater history in detail. Is considered the most authoritative history of theater available.

Bruder, Melissa. *A Practical Handbook for the Actor* New York. Random House, Inc., 1986

A succinct and fundamental book for dealing with an actor's concerns. Includes examples of scenes relating to the responsibilities discussed. Easy to read.

Cook, Wayne, *Centerstage: A Curriculum for the Performing Arts*, K-3, 4-6 Palo Alto, Calif.: Dale Seymour Publications, 1993.

Presents a theater curriculum designed to help students become more aware of themselves and their world and develop critical thinking and problem solving skills in all curriculum areas.

Corson, Richard. *Stage Makeup* (Eighth edition). Englewood Cliffs, N.J.: Prentice Hall, 1986.

Contains 400 illustrations, 23 plates of period hairstyles, and color charts of step-by-step procedures in theatrical makeup.

Dean, Alexander, and Lawrence Carra. *Fundamentals of Play Directing* (Fifth edition). Orlando Fla. Harcourt Brace College Pubs., 1989.

Provides basic rules of play directing, with emphasis on stage positions and blocking

Engelsman, Alan. *Theatre Arts I*, St. Louis: Alpen and Jefferies Pubs., 1983.

A complete course in beginning acting.

Gaffney, Kathleen. *Take It From The Top: Monologues From The Multicultural Experience* Firestein Books, El Paso Texas, 1993, Distributed by Artsgenesis.

Terrific original monologues of many cultures plus a special introduction to audition tips.

Giannetti, Louis. *Understanding Movies* Seventh Edition Englewood Cliffs N.J.: Prentice Hall, 1995.

Breaks film into basic elements for analysis. Elements are illustrated with movie stills and explanation.

Hagen, Uta and Haskel Frankel, *Respect for Acting* Old Tappan, N.J. Macmillan Publishing Co., Inc 1973.

Terrific advanced text on best acting techniques.

Hill, Errol. *Shakespeare in Sable, A History of Black Shakespearean Actors* Amherst: University of Massachusetts Press, 1984.

Johnstone, Keith. *IMPRO, Improvisation and The Theatre* New York, N.Y., Theatre Arts Books, 1989.

The last word on improvisation, brilliant and very accessible.

McCaslin, Nellie. *Creative Drama in the Classroom* Sixth edition. White Plains, N.Y. Longman Publishing Group 1996.

Provides many examples for creative drama in the elementary classroom and discusses the methodologies of creative drama, theater games, and educational drama.

McLaughlin, Buzz, *The Playwright's Process* Backstage Books, division. of BPI Communications, Inc., New York, 1997.

Meserve, Walter J. *An Outline History of American Drama* Second edition. New York: Feedback Theatrebooks and Prospero Press, 1994

Motter, Charlotte K. *Theatre in High School: Planning, Teaching, Directing* Lanham, Md.: University Press of America .in association with American Theatre Association 1994.

Contains courses of study for beginning and intermediate play production and stagecraft and chapters on play selection, play analysis and evaluation, plays by Shakespeare, directing, assembly programs and audience education.

Parker W. Oren and Harvey K Smith. *Scene Design and Stage Lighting* Orlando, Fla : Harcourt Brace College Pubs., 1990.
A comprehensive instructional text, covering all aspects of technical theater.

Salisbury Wills, Barbara. *Theatre Arts in the Elementary Classroom, Kindergarten Through Grade Three* (Second edition). New Orleans: Anchorage Press, 1995.

Provides background information on drama in the classroom and organizes lessons in specific grade level chapters. Relates the study to the National Standards for Theater Education.

Schmidt, Alexander *The Shakespeare Lexicon and Quotation Dictionary Volumes 1 & 2.* Dover Publications, N.Y. 1971.

Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part* New York: Walker and Co., 1984.

Spolin, Viola, *Improvisation for the Theater,* (Tenth edition), Evanston, Ill.: Northwestern University Press. 1976.

Spolin, Viola, *Theatre Games for Rehearsal: A Director's Handbook* Evanston, Ill.: Evanston, Ill.: Northwestern University Press. 1985.
Describes the practical applications of games and exercises.

Stanislavski, Constantin. *Instant Acting* New York Theatre Arts Books. 1936.

The original source of what has come to be known as "the method." Presents the method as a dialogue between the director and student actors in a series of acting classes.

Stern, Lawrence. *Stage Management* (Fifth edition). Needham Heights, Mass.: Allyn band Bacon, Inc., 1995.

A useful book on the duties and role of the stage manager. Includes examples.

Sweet, Harvey. *Handbook of Scenery, Properties, and Lighting, Vol. I: Scenery and Props* (Second edition). 1994 An excellent primer of technical theater, filled with illustrations. Covers equipment, supplies, and production from the primitive to the sophisticated. Presents all the basic needs of stagecraft.

Whelan, Jeremy. *Instant Acting: A Revolutionary Acting, Rehearsal, and Audition Method of Beginners to Professionals* Cincinnati: Betterway Books, 1994.

Approaches acting from the teacher's viewpoint. Interesting and not heavily intellectual. Offers a methodology for achieving realistic performances.

Zortman, Bruce. *The Prompt Book: A Comprehensive Guide for Teaching Adolescents the Techniques of Acting* Texas: Firestein Books, 1991.

Great overview of everything a teacher of theater needs to teach acting and basic stagecraft. Beautifully outlined with pull out copying and testing.

AUDIO

Coltrane, Alice. *Alice Coltrane with Strings* Impulse ABC Records.

Environments/3 Atlantic Records. This cassette has psychoacoustic sounds and dusk. It was recorded at New Hope, Pennsylvania.

Hodgson, John. *Improvisation* Methune & Company, Ltd.

Living Sound Effects Vol. 1. Bainbridge Entertainment Company. This cassette includes the sounds of a rain storm, a waterfall, and noises in a restaurant and a bowling alley.

Living Sound Effects Vol. 3. Bainbridge Entertainment Company. This cassette includes the sounds of water, a jig saw, an air conditioner and a shower.

Living Sound Effects Vol. 7. Bainbridge Entertainment Company. This cassette includes the sounds of a city street, an indoor pool, barking dogs, a door slamming, and train whistles.

VIDEOTAPES

Arts Abound Series Great Plains National: Affiliated with the University of Nebraska — Lincoln, 1985. Sixteen 15 minute programs on the arts.

The Playwright Two playwrights — one established, the other a 14 year old girl — talk about their source of inspiration and creative process.

The Actor A young actor is followed through rehearsal to final production, showing the effort that goes into characterization and character development.

Joseph Campbell and the Power of Myth with Bill Moyers The First Storytellers. Program Three. Mystic Fire Video-Parabola. 1990.

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Mary Lou Johnston	Editor/ Teacher's Resource Guides

THEATER ACADEMY CURRICULUM GUIDE

Sharon Stephens	Writer, Theater Academy Curriculum Guide Rewrite
Donna Bost White	Director of Arts Education
Irene L. Toone	Editor
Marshell Jones Kumahor	Program Coordinator for Residencies
Ambrose Liu	Program Coordinator for Residencies

NJPAC thanks the following writers, educators, and teaching artists for their contributions and assistance in the preparation of this guide. Kathleen Gaffney — President, Artsgenesis, Inc. Ms. Gaffney is the author of the 1996 NJPAC Theater Academy Curriculum Guide, portions of which are included in this guide. Terrance L. Kennedy - NJPAC Teaching Artist, Sandy Stefanco Marino — NJPAC Teaching Artist, Cree Rankin — NJPAC Teaching Artist, Jomo Ray — NJPAC Teaching Artist, Arthur T. Wilson — NJPAC Teaching Artist, Naomi Berger — classroom teacher/reader/NJPAC Volunteer.

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New Jersey PERFORMING ARTS CENTER
One Center Street • Newark, NJ 07102

Tel: 973-642-8989 • Fax: 973642-0654
www.njpac.org